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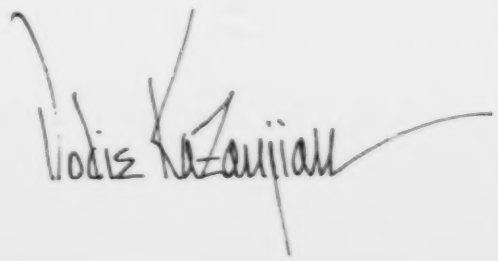
EDITOR'S NOTE

ARTS REVIEW is going on summer vacation, so you won't be receiving another issue until the fall. Our summer vacation is much like the old story of storing grain in the silo, saving a little bit to get through a difficult budgetary time initiated by Gramm-Rudman-Hollings.

To keep you informed of the absolute essentials, we will send you Grant Deadlines and the Quarterly Panel Calendar in July. You will however receive one more issue after your subscription runs out.

Meanwhile, have a happy summer vacation.



ARTS

REVIEW

Cover: John Wilson sculpture of Martin Luther King, Jr. at the U.S. Capitol. Photograph by John Wilson

1
Chairman's Note
Conversation on South America

6
Interview with Harvey Lichtenstein
by Dodie Kazanjian

11
Space Chase *by Katherine Brown*

14
Interview with Barnabas McHenry
by Paola Alexander

18
The Curse of Grace *by Jacob Neusner*

20
Time to End 'Disarray' in Arts Evaluation
by Paul R. Lehman

22
Around the Endowment

24
Martin Luther King, Jr. Sculpture

25
Grant Deadlines

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CHAIRMAN'S NOTE

Conversation on South America

"What we hope to encourage here is a series of events which will increase cultural interchanges among all our countries beginning now and building up to the celebrations of 1992."

Frank Hodsoll

In my last note, I promised to give my observations and impressions of the trip that Ruth Berenson (Associate Deputy Chairman for Programs and International Activities) and I took to South America in November.

Recently, I sat down with Ruth and the editor of ARTS REVIEW, and the following is that conversation.

Dodie Kazanjian: What was the purpose of your trip to South America?
Frank Hodsoll: We went to South America at the U.S. Information Agency's expense for two reasons: First, to get a sense of what possibilities there might be for increased cultural exchange among and between the various countries of the Western Hemisphere in the context of the 500th anniversary in 1992 of Columbus' arrival. And secondly, to give a sense to people in South America of how we fund the non-profit arts in this country.
DK: What did you learn on the trip?
FH: Between Ruth Berenson and me, we visited every country in South America except Bolivia, Paraguay, Guyana, Surinam, and French Guiana. We learned that there is a great deal of interest in all these countries in increasing cultural exchange both among themselves and specifically with the United States. This interest in increased exchange involved sending art from various Latin American countries to the United States and receiving both art and technical assistance from the United States.

We also discovered that most of the countries viewed such exchanges as providing opportunities to explore the implications of what it means to be an "American." All of us in the Western Hemisphere share, in many different forms, a common experience of migration from other continents. With those migrations to the various countries came the cultures of the home country and there was—I like to use the word "encounter"—an encounter among those cultures that the immigrants brought with them and between their cultures and cultures already here. The indigenous cultures of the Americas that met them when they arrived, and with which they intermingled, gave

birth to the new societies in what was called "The New World."

DK: Having just returned from South America where you saw so much and talked with so many people, have you any idea what kinds of exchanges would be most productive, what projects might prove feasible?

FH: Already there are a variety of exchanges. The New York Philharmonic periodically tours major South American capitals; the Museum of Modern Art sends major exhibitions to South America; the New York Shakespeare Festival brings Latin American theater groups and dance and other performing groups of various kinds to the United States. The idea is to build on that, to make these kinds of exchanges more important and more visible both to the people of the United States and to the people of the other countries. By doing this, there may be developed over time a greater awareness of the richness of these very different cultures of the Western Hemisphere which, because of the migrations I mentioned earlier, share so many common cultural experiences.

Some projects are very simple and easily accomplished. The Fulbright Commission might enable a theatrical lighting designer from Chicago to go to the National Theater of Venezuela in Caracas to work on a particular production. But other projects, such as assisting the preservation of major parts of historically significant cities, whether of the Renaissance in Peru or of the Baroque period in Brazil, would involve major financing capital. While this would have nothing to do with the National Endowment for the Arts, we could help bring the necessary people together to figure out how to deal with some of those problems. In between the very large and the very small and specific, there are many possibilities such as exhibitions of contemporary art from these countries traveling to the United States, or helping more of our jazz groups to tour, since jazz is very popular there.

We can also be helpful with regard to technical assistance in such areas as climatization and security in museums, stage sets, lighting and costume design for theater, and helping symphony orchestras acquire new musical instruments. There was mention of the need for information in newspapers about what is going on culturally in the hemisphere and in the art world generally and making that information available. In addition, a number of countries expressed great interest in learning how we structure our tax code in support of the arts. There was interest in reducing tariffs on cultural products—such as books, artist materials, and musical instruments.

I think it's fair to say that we discussed not just dozens but maybe even several hundred potential projects—and this after only visiting South America. Central America, the Caribbean, and Canada are also part of our hemisphere. Now we must try and sort out these different projects into manageable groupings or clusters and see

Ruth Berenson and
Frank Hodsoll in Cuzco

"One of the surprising things, at least to me, in traveling through South America, was the discovery that the private sector is much more heavily involved in supporting culture than I would have expected."

Frank Hodsoll

who might be interested in helping support them, because ultimately most of them cannot be achieved if there is not substantial support mainly from the private sector. Perhaps some government support, not only in the United States but in the Latin American countries themselves, will also be needed.

DK: Is there a hope to see some accomplishments in time for the Columbus Quincentenary in 1992?

FH: Yes, indeed. What we hope to encourage here is a series of events which will increase cultural interchanges among all our countries beginning now and building up to the celebrations of 1992. I also hope that the best of these exchanges will continue on indefinitely beyond 1992. We're not looking at just a celebration, we're looking, I hope, at a change in the degree of knowledge and experience among all of the countries in the Western Hemisphere.

Ruth Berenson: There are certain events which may help provide a focus for some exchanges. The Pan American Games in Indianapolis in 1987 will include a year-long Latin American art festival which will begin in the fall of 1986. It will cover all the arts and we met many people in South America who hope to participate. Then, the Organization of American States will celebrate its 100th anniversary in 1989, and this may provide another opportunity for arts exchanges.

DK: Is it the Endowment's role to be more of an advisor than a funder?

FH: I think the Endowment's role should be a catalytic one. We can help people make connections and build networks and perhaps fund projects to help those connections happen rather than funding the projects themselves.

DK: Tell us something about the arts in South America?

RB: Theater was always a very difficult thing because we had meetings all day and all night almost everywhere we went, so we didn't see as much theater as we had hoped. But Buenos Aires has a really exciting theater life and one night we went theater hopping. The streets looked like Broadway. We saw about eight different things—some for profit, some non-profit. We'd slip into the back, see five or 10 minutes with our interpreter whispering what was going on, and then off we'd go. We saw a great variety—a Brecht play and old-fashioned vaudeville and American plays and musicals including *Hello Dolly*, and one play that had been done at Joe Papp's Festival Latino in New York last year. We were very impressed by the production values of many companies. Theater is a well-developed art form in Buenos Aires.

We also saw the Biennal in Sao Paulo, one of the great international visual art festivals, with art from all over the world displayed in a huge barn of a building and beautifully done. I was very pleased with Edward Mayer's labyrinth, one of the American contributions. I also thought we saw some good painting in Caracas.

DK: How would you describe the painting?

FH: I came close to buying a very abstract painting which had already been sold that I liked for my personal collection. It was a vibrant, strong abstract painting of reds and oranges which I personally thought was quite wonderful. So I join Ruth in being impressed by the visual art there. We also saw some fine Brazilian and Argentine painting.

RB: I thought the printmaking in Montevideo was unusually exciting.

FH: We also saw wonderful things from the past. Most people in this country are aware of the great pre-Colombian civilizations of South America and there are many museums that show the work of that period. Unfortunately, most people in this country are unaware of the extraordinary contributions of the Colonial period, the Renaissance and the Baroque. Especially in Peru and Ecuador, the paintings, both those by native-born artists and those exported from Spain, are extraordinary. In many, one sees the encounter between the Western European culture and the native Indian and Black cultures which became so much a part of the Americas. There are religious paintings with saints from the European tradition displaying the high cheekbones of South American Indians or in some cases the facial pigmentation of the Blacks. In Brazil, one sees the same religious paintings intermixed with African tribal religious symbols. That intermixture in my view is one of the things that underscores the New World aspect of these cultures. But, it's very sad to see many of them in such terrible condition, rotting out of their frames.

RB: There's one extraordinary Baroque sculptor from Brazil whose name is Aleijadinho, from the state of Minas Gerais. He's hardly known outside Brazil. Most of his work is architectural, like the 12 Prophets in front of the church in Congonhas which are masterpieces. And the Baroque architecture of many of the Brazilian churches and palaces is also extraordinary, as it is in Lima and Cuzco and Quito.

FH: While we're on the subject of architecture, let me note that after returning to South America I had the opportunity to visit Puerto Rico and Old San Juan, a marvelous example of how sixteenth- and seventeenth-century architecture, similar to what we saw in Peru, should be restored. Perhaps one project that might emerge from all this, since the Old San Juan example is well known in South America, is getting those concerned together to discuss how the Old San Juan example might be applicable to the different kinds of preservation problems in South America.

Let me just turn to performing arts for a moment. There was a feeling in many of the countries that it would be wonderful for them to be able to send some of their companies to the United States to show how different South American countries also have developed a degree of excellence. While we

"We tend not to recognize enough the uniqueness of each of these countries and how different they really are from each other."

Ruth Berenson

were in Chile, the Ballet de Santiago was completing private fundraising to perform in New York, and it put up posters outside the Teatro Municipal in Santiago to make a pitch to the people of Chile to come up with the necessary funds. It was that important to them.

DK: I understand that while you were in South America, people in and out of government were at pains to impress upon you that, in contrast to the United States, other countries were spending large sums of money on cultural programming all over Latin America. They asked, "Why does the United States do so little?" Is there a response to that?

FH: Yes. I think that one of the common statements made in essentially all of these countries was that they were disappointed that so much of the cultural expression of countries in Europe and Asia could come to South America with major government funding, but the United States was rarely represented except in a very small way. They felt that this was too bad because the United States has such an extraordinary reputation for excellence in the arts in comparison to other countries; they wanted to experience this more. Most of the people we met urged that more art from the United States make the Latin American circuit.

RB: Everywhere we were welcomed in the warmest possible fashion and I was surprised by two things. One was that many of the people we spoke with were very familiar with the arts in the United States but wanted to see more of them. Some of these countries, the new democracies as it were, have felt themselves to be cut off from the United States or from really everything else while they were under military dictatorship. They felt that they had been living in isolation and that they wanted to break out, particularly to make closer relations with the United States. In fact, they asked: "What's going on up there now? We want to know what's happening in the 1980's, what's happened in the late '70's?" I thought that was very interesting.

DK: What can we in the United States learn from South America? Is the thrust more what we can do for South America? Is there something in return that South America can do for us?

FH: I think it's both. If the people of the United States were to become more familiar with the distinctive arts of the various Latin American countries, it would not only enrich their artistic experience, it would also bring home to those of us who live here the enormous contributions that have been made to culture by these countries over the years—starting more than a century before we were much more than a glimmer in a few Pilgrims' eyes. The civilization of Peru in the sixteenth century, long before the first Pilgrims came over on the Mayflower, was of the highest order. It's important to recognize that and put our own development into perspective. We also need to note the relationship of our development to that of the other countries of the New World.

RB: We tend not to recognize enough the uniqueness of each of these countries and how different they really are from each other. Besides, the culture of these countries is part of the heritage of our own Spanish-speaking population; it's something that many of our own citizens have in common with the peoples of South America. And while United States Hispanics are not sufficiently aware of this shared heritage, the South Americans don't know how important our Spanish-speaking populations are to us.

We have not yet spoken about the folk arts, which are very important. In many of these countries, especially those Andean countries with large Indian populations, the folk arts are vibrant and very, very much alive. It's true also in various parts of Brazil, and the governments are supporting the folk arts as much as they are able to. They were very interested in learning about the Endowment's Folk Arts Program and what is being done in this country to keep our folk arts alive and to help them. That was another of the requests that was made. Could we send a Bess Hawes (Director of the Folk Arts Program) or even Bess Hawes herself down there to talk to them about the program because they are very, very concerned?

DK: I always hear Frank Hodsoll saying that 61 percent of the people in the United States do not participate in the arts. Are the arts more important to the people in Latin America?

FH: I think it's fair to say that the cul-

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tural life of these countries is more integrated into the society as a whole than it is in the United States, at least comparatively. However, each of these countries is beginning to experience what we have already experienced—the impact of mass media in television and popular recording. If one listens to the radio in South America, one hears almost the same songs as in the United States. Our popular recording artists are well known in South America.

South American television programming, which reaches the largest audiences, contains many United States programs dubbed in Spanish or Portuguese. These programs occupy 23 percent of total prime time in Brazil and 70 percent of total prime time in Ecuador; other countries fall somewhere in between. In South America, they worry, as we do, about the enormous impact of the mass media and the entertainment industry on other cultural expression. So in that sense, we share a common dilemma.

Having said that though, I would note that the history and the variety of cultural expressions of these countries are more central to their societies, particularly the most educated and wealthier parts of the population, than they are in the United States.

DK: What about funding for the arts? Does it mostly come from the government, as it does in Europe?

FH: One of the surprising things, at least to me, in traveling through South America was the discovery that the private sector is much more heavily involved in supporting culture than I would have expected. The rhetoric of most of these countries leads one to think that the governments of these countries are really the primary supporters of culture. But because the governments have so little money to dispense, the private sector in fact gives a major portion even though it's not recognized as such as it is recognized in our society. In two of the countries—Colombia and Ecuador—the Central Bank of the country is a major factor in cultural support.

The Colombian example also brings up an interesting story about their Gold Museum, run by and funded by the Central Bank. The Gold Museum, which has an extraordinary collection of pre-Colombian gold artifacts, was started almost by accident. Gold was and still remains part of the Colombian economy. It was used in pre-Colombian times for funerary objects and personal adornment. In colonial times, most of the pre-Colombian work was melted down into gold bullion and sent to Spain. After independence, the gold was used to help finance economic activities. Tombs were dug up and gold objects continued to be melted down into bullion. In the 1930's, one of the Bank's gold-buying agents, who had access to the Bank's chief executive officer, received from a gold prospector a magnificent funerary urn of absolutely perfect proportion, beautifully wrought. The agent told the Bank's President: "I just don't think we should melt this down." The president had been unaware that this practice was still going on and was absolutely appalled at it. So began the Gold Museum, with its extraordinary collection of pre-Colombian artifacts.

DK: What about literature?

RB: Literary people are major figures in these countries. There has been a renaissance in writing in Latin America and it has recently begun to influence our own writers, as a recent New York Times article pointed out. People like Mario Vargas Llosa in Peru, have an importance in their own countries that writers do not have in the United States, don't you agree?

FH: Yes. I think that's right. I think that's true of artists generally in these countries. Furthermore, South America has more than its share of world-renowned writers. There are a number of South Americans who hold Nobel Prizes in literature, in poetry as well as prose. So there's been a tradition of writing in these countries. The most famous are translated into English. But more of them, the less famous, need to be translated into English. As in so many things, we need more exchanges.

DK: And that's another way of bringing South America to us. □

INTERVIEW

Harvey Lichtenstein

by Dodie Kazanjian

The Brooklyn Academy of Music—or BAM as it is more commonly known—is celebrating its 125th anniversary this year. It is the oldest performing arts center in the United States or, as BAM's President and Chief Executive Officer Harvey Lichtenstein puts it: "I don't know if it's the first performing arts center, but it's probably the oldest that's still alive today—going consecutively."

Whether the oldest performing arts center or not, BAM, at 125 years of age, is ahead of the times and is a thriving outpost of the avant-garde. For nearly 20 years in Brooklyn, not Manhattan, some of the newest, innovative, and most exciting music, dance, and theater performances have been staged at BAM. And it's because of Harvey Lichtenstein.

Since 1967, Mr. Lichtenstein has directed BAM through a number of major changes including the Next Wave Festival, now an annual event. He has never been afraid to try the unusual: using David Salle as a set designer; giving Pina Bausch, Robert Wilson, Philip Glass, and so many others the freedom to try new, experimental works; and then, developing audiences to appreciate them. He has increased the audience from 100,000 to 400,000 with such regulars in attendance as Richard Gere, Calvin Klein, Diane Keaton, Bianca Jagger, and Andy Warhol. He also has increased the budget from $600,000 to $7 million and was able to persuade Roy Lichtenstein to be a trustee on his board.

One rainy afternoon last December, Harvey Lichtenstein talked to us in his Brooklyn office about running his unique performing arts center.

With the exception of a life-sized papier-mâché tree designed for a stage set by artist Judy Pfaff standing in the corner and some posters and a prominent portrait of his wife, the office is barren and looks more like that of a public school principal than that of the daring and dynamic theatrical impressario.

Arts Review: Is there another BAM in the country?

Harvey Lichtenstein: There are a lot of performing arts centers that have sprung up within the past 20-to-30 years—Lincoln Center, Kennedy Center, the Walker, Los Angeles Music Center. But BAM is kind of a prototype for that kind of center and that comes from opening its doors in 1861.

AR: Is BAM also a prototype because it presents the avant-garde?

HL: I think there are a lot of people in a lot of places who focus on doing new and experimental work, but essentially in smaller venues. You have places here in New York, downtown and SoHo primarily. You have places in Seattle, Chicago, Los Angeles, Minneapolis, and San Francisco. Some of them are museums. A lot of even new performance work comes out of the activity of museums—the Walker Art Center in Minneapolis, the Museum of Contemporary Art in Los Angeles. But essentially they focus on small-scale work. The thing that's special about BAM I think is the fact that we not only do small-scale work, we also do large-scale work. I don't think anyone quite does it in the way we do, with the kind of concentration we do, and with the amount of activity that we have—with pieces like *Einstein on the Beach, The Gospel at Colonus, Birth of a Poet* that we just did involving various artists including David Salle, and the big Meredith Monk piece, *The Games.*

AR: What made you start the Next Wave Festival?

HL: The work that we do in the Next Wave Festival goes back to when I came here in 1967. Soon thereafter we started doing major work by Bob Wilson. In 1968 or '69 we did his first large-scale piece, *The Life and Times of Sigmund Freud.* Then we sponsored Merce Cunningham's first major New York season. We had Steve Reich's ensemble in 1971. So a lot of the activity that we're doing now really comes out of a long association with those artists and lots of work on our part to develop their work and give them a place to perform.

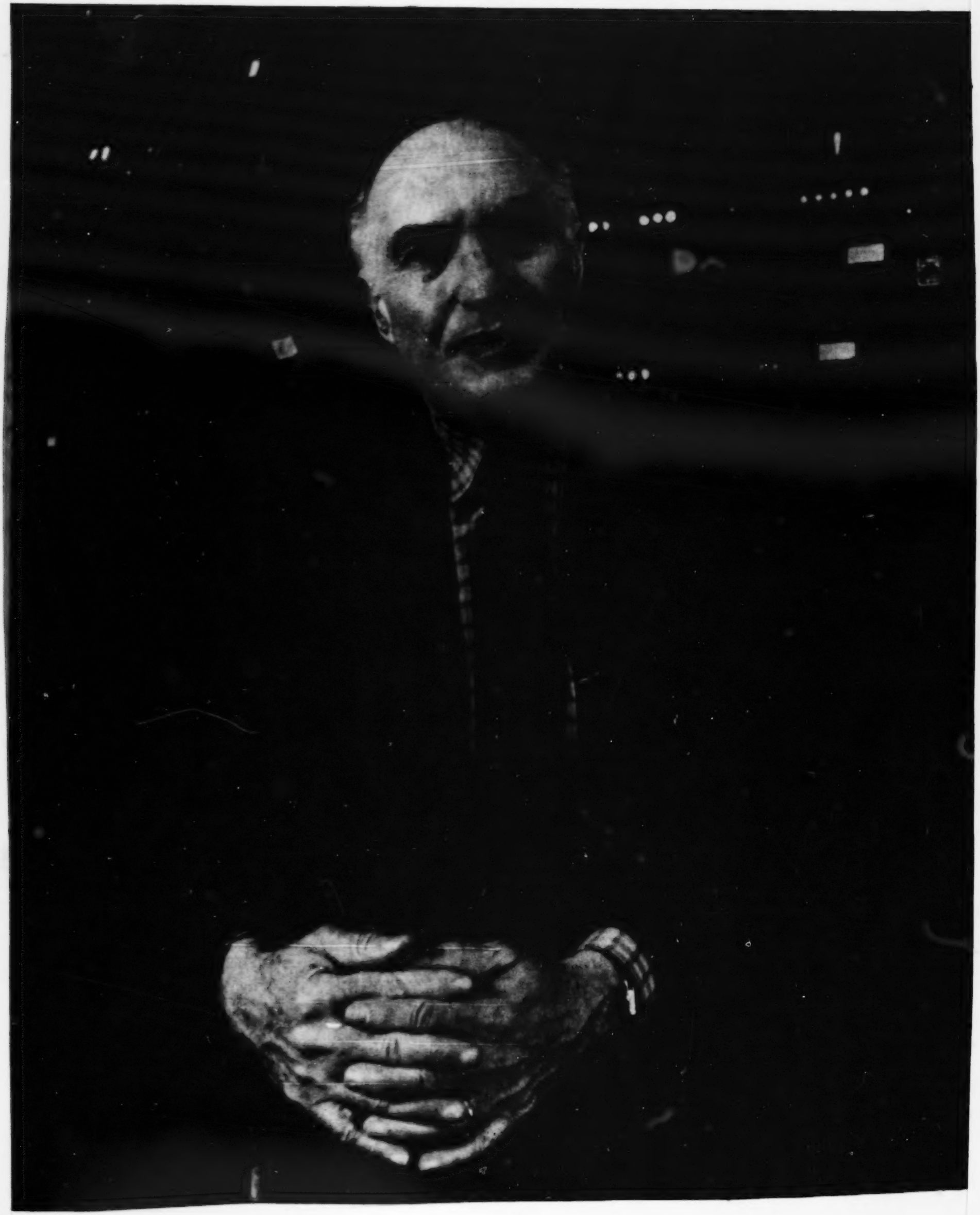
Over the past few years, two things have happened. One, a lot of the artists who we nurtured have now gained a maturity, a really strong style so that they're really ready to do some major large-scale work. And, two, the audiences for these artists have grown substantially.

AR: Because of BAM?

HL: Well because of BAM and also because of other things. Philip Glass had an ensemble that toured throughout the country. So they've built up their audiences in their own ways and certainly BAM has contributed to that, but there have been other ways as well. Given the fact that when we did *Satyagraha* in 1981, we sold out five performances before we opened in the 2,000-seat opera house which is fairly unusual for a contemporary opera. That really threw everybody. Then we did a big Laurie Anderson piece the following year and that also sold out eight evenings. So, it was really clear to us at that time that we not only had the artist doing important work, we also had a large audience which had been built up over the course of the years. That's when we started the Festival.

AR: Is touring a concern? A lot of the

Catherine Noren



things you produce are large-scale and I would imagine are difficult to tour.

HL: They are difficult to tour. The idea we had was not only to give artists an opportunity to develop their work at BAM and to develop their audiences in New York, but also to figure out a way of expanding that audience through the country. One way we thought of was touring. Another way is through media exposure. Touring is difficult and it takes time. We have taken the time at BAM to build our audience and to develop the Festival over 20 years. To develop the audience out of New York, where lots of the spade work has not been done, is going to take time—so we've slowly begun to develop some touring. We're involved in touring Steve Reich's large-scale orchestral piece *Desert Music* right now. The Meredith Monk/Pinto production of *The Games* is going in Los Angeles and San Francisco. And *The Gospel at Colonus* is right now performing in Los Angeles. It did perform in Philadelphia, Washington, and Houston. So some of the work that originated here is getting out beyond New York and it will happen more and more. It just takes time to do the kind of building work which we've done here for many years.

Another way it can happen is through the media and we were delighted that *The Gospel at Colonus* was filmed for television in Philadelphia. A documentary that we'd done called *Einstein on the Beach: The Changing Image of Opera* is going to be on *Great Performances* at the end of January. So one way or another the object of what we're doing is to build the audience and build the artist's recognition, reputation, ability to command an audience, and to perform and get his work out more and more.

AR: Many of the productions that are presented at BAM are very long, such as *Einstein on the Beach.* Does tnat present a problem?

HL: Pieces that we have here vary. *Einstein on the Beach* was four-and-a-quarter hours, which by usual performing arts standards is long. Wagner is as long as that, if not longer, when you go to see *Gotterdammerung* or *Parsifal.* Something can seem interminable and only last 50 minutes and something can go pretty fast and actually be hours. Also people can chuck an awful lot into an hour and a half. Peter Brook did a 70- or 80-minute version of *Carmen* which was terrific. Sometimes a piece, say by Bob Wilson, needs time to work itself out. It organically needs to have that extended time,

"You have to judge the work of art on its own terms, in its own context—no matter how long—whether it lasts 10 minutes or 10 hours."

which he uses and which I think Wagner uses too. So it's variable. There's an extraordinary film by Rainer Werner Fassbinder who did *Berlin Alexanderplatz,* which lasts 16-to-17 hours. So I don't think you can judge a work of art by the length of time it takes for it to reveal itself. You have to judge the work of art on its own terms, in its own context—no matter how long—whether it lasts 10 minutes or 10 hours.

AR: But length, nevertheless, does affect the audience . . .

HL: We live in a society now where things are fast. People are not used to taking their time. Everything that we deal with is very quick and so the idea of spending four, five, six hours in the theater can be daunting. Maybe a century before it would have been less daunting because one wasn't pressed to get things done so quickly. So it is a problem. Part of what BAM has to do and other people who produce and present the arts is really to man the barricades for the artists. If they need a longer period of time to expand their work, we must really fight for that, try to figure out a way to get an audience to stick around, and give artists the time.

We must make a context for audiences to respond to artists. We must really fight the battle on behalf of the artist one believes in, and allow him to develop his work in the time that it needs to be developed. We're going to be doing a piece of Peter Brook's in a couple of years based on the Indian book of legend and myth, the *Mahabharata,* and that piece lasts nine hours. He does it in three parts and each of them are self-sufficient, even though they lead one to the other and you come three different evenings.

AR: Could you pick it up on the second, not having seen the first?

HL: Well, yes, I think. I saw them consecutively, and then I saw them in one gulp.

AR: How was the one gulp?

HL: The one gulp was terrific. It happened that he did it in one gulp in Avignon this summer and even though my French is not great, it is a story, really a drama.

This thing started at quarter of eight in the evening in an outdoor theater and it went through till quarter after six the next morning. So it started with sunset and ended with dawn. It was remarkable and I don't think anybody in the audience left.

AR: Does BAM plan to do it that way?

HL: When we do it, we'll be doing an English-language version which Peter Brook will put together. We will do it in three parts, but we will also do performances on a Saturday where one can come at one o'clock and stay until 11 o'clock. There will be intermissions and an hour break to get dinner. But when you see it, you see Peter's version of it. It is very clear that he's got a cosmic vision of this piece. Here, in a sense, is the embodiment of all the work he's done over the years, whether his landmark production of *Midsummer Night's Dream* he did with the Royal Shakespeare Company or *Marat-Sade* or his *King Lear* with Scofield. He felt he wanted to take this very large-scale cosmic work from India and he needed that amount of time to deal with all the issues and the drama. It's by no means too long.

An artist like Peter Brook should have the space to do that. People should allow him to do that. Whether it succeeds or not—they may want to walk out. That's their right. But at least they should give it a chance because you're dealing with a major artist who has shown us that he really knows what he's doing.

I would say the same of Bob Wilson. Wilson is an extraordinary artist and if he's going to take six or eight hours, we'll give him a shot. Maybe he won't succeed, but I think people like that deserve an opportunity to do that kind of work.

AR: Are you planning any epic length productions during the 125th anniversary?

HL: No. We're planning to bring back a lot of people who have been integral to BAM over many years. Merce Cunningham is going to come and do something special. Twyla Tharp is going to do some special things. We're going to celebrate Gershwin with a three- or four-week festival, since Gershwin was born in Brooklyn. We're commissioning Laurie Anderson and producing a major work of hers, which

I hope will incorporate some of BAM's history. I don't foresee any marathon work at this point as part of that.

AR: Does it matter that you're in Brooklyn as opposed to Manhattan?

HL: Oh, sure it does. I think it matters wherever you are. Being in New York and being in Brooklyn perhaps matters even more.

AR: How do you get around that?

HL: The fact that we're here, with the facility we have, has been a key aspect of developing our program. In essence, to some extent, we're an alternative center to Manhattan. We don't exist in the center of New York City, so we don't have the ability to draw certain crowds, certain tourists, certain kinds of things which would be easier to draw were we in the center of Manhattan. We figured right away that we had to play the role of developing our own identity, doing things unique to this institution so that we'd be an alternative to what's going on in the center of Manhattan.

We have much more flexibility. If you compare us to, say, Houses at Lincoln Center like the Metropolitan Opera or the New York City Philharmonic or the New York City Ballet, have a certain constituency, a certain audience, a certain built-in repertory. So for them to take the kind of risks we do, to be as flamboyant and as experimental, is difficult. It's less difficult for us, because we're not locked in to all those things those companies are. So we can do it and if we can do it with panache and make the right choices as far as artists are concerned, we can build a terrific reputation which is in fact what we've done.

AR: What were the problems in starting the Next Wave?

HL: There were problems in the early years with doing this kind of work. When we did the early Bob Wilson pieces, we had an opera house of 2,000 and maybe 400 people came on a night. In the early days of Merce Cunningham, there wasn't a large audience in the opera house. So, certainly there were big problems in terms of attracting an audience and commensurately attracting the funding we needed to put on the pieces. One can say if no one wants to come and see it, why do it. We felt very strongly that these were important artists even then, that they were important to support, that they were doing incredible work, and that they were locked out of the more traditional, more conservative places where they might work. So we felt it was incumbent upon us to present them, to produce them, to give them a stage. That has since developed to a point now where they do have audiences.

"The thing that's special about BAM I think is the fact that we not only do small-scale work, we also do large-scale work."

AR: What bonuses have accrued from the Next Wave?

HL: The Next Wave, as a festival, was something we didn't dream of 10 years ago. We didn't dream that we could do a whole body of work in a concentrated period of time and get an audience. It just didn't seem possible. We would do these various things which would be isolated. We'd do a Merce Cunningham season or we'd do a Bob Wilson piece or we'd do a concert by Steve Reich or a Tharp season and hope that we could pull some of that off. But in no way did we ever think we could pull it all together in a concentrated festival. Then, about four or five years ago, we began to see that there was an audience for it and we put together a Next Wave series that did very well. After two years of doing that series, we said, "Hey, why don't we do a festival in a more concentrated period of time, do a lot more work, and see if the visibility of doing a lot of it together can multiply the audience even more." And it happened. It happened because all the spade work had been done over the years by us, by the artists, by other places in New York City, whether they're the alternative centers like the Kitchen or PS1 or Dance Theater Workshop or the galleries downtown. They had built an audience.

Our audience is not the traditional performing arts audience. We got an awful lot of visual artists to come here who don't really go to many other activities in the performing arts. It's an audience that Merce Cunningham has cultivated. I see Ellsworth Kelly come here, Jasper Johns, Bryan Hunt, Frank Stella, Keith Haring, David Salle, and gallery people like Leo Castelli. It's a new audience for the performing arts. Basically, it's because a lot of the work we do has the same kind of sensibility, the same kind of excitement, and the same kind of sense of adventure that a lot of the visual artists have. That's why a lot of them attached themselves to Merce Cunningham in the 50's and 60's. Jasper Johns and Robert Rauschenberg and Stella and Andy Warhol all did sets and worked for Merce and his company at that tme. There was a real communication and understanding of each other's work.

AR: Have you ever considered a collaboration with the visual arts? Do you think that BAM might someday have paintings hanging on walls or sculpture in the aisles like Martin Friedman's Walker?

HL: Maybe our aspect of the visual arts will be on the stage rather than on the wall. Martin and the Walker Art Center have done a phenomenal job in supporting performing artists; however, their primary focus still remains the visual arts, the museum proper. Our primary interests will always be the stage work. We don't really have the gallery capability, but we can give the visual artist something he can't get at a museum, which is to work on the stage. David Salle's work for *Birth of a Poet* was absolutely phenomenal. I don't know that he's ever designed for the stage before. The sophistication of his understanding was fantastic. It was highly professional stage work.

In the past there have been very capable stage designers. But they have not been artists who have exhibited paintings and sculpture outside. Their focus and their vocation has been designing for the stage. Here we are taking people who are visual artists, who paint and create sculpture. Getting them involved in creating designs for theatrical work gives them a whole new audience, focus, and way of looking at things. It also gives them an opportunity to work in collaboration.

Roy Lichtenstein is on our board and I'd love to get him to do a set for us and design some costumes. He has expressed interest in doing it.

Of course, major artists have done sets and costuming, but it hasn't happened a lot lately. Now that visual artists who had long-term relationships with performing artists are doing work for our stage, it seemed to us kind of an organic development to get their pals. When Lucinda Childs did her piece called *Lucinda's Dance* with Phil Glass, they prevailed on Sol LeWitt to do the stage design. Sol LeWitt happens to be a good friend of Philip's and a good friend of Lucinda's. Those kinds of things, which really are organic, come out of the fact that these

people know each other and have a sympathy in terms of the kind of work that each does.

AR: You're always experimenting. You give new works a chance ... you nurture them. What new works do you have in mind? Are you about to bring something over from Europe?

HL: The Festival has become kind of a fixture. This is the end of the third Festival. We're already into next year and 1987 and 1988. We've commissioned an opera by John Adams and Peter Sellars for '87.

AR: Does it have a title?

HL: The working title is *Nixon in China* and we are triple commissioning it. It's being commissioned by us, the Houston Grand Opera and the Kennedy Center, and will be performed in all three places. It will open in Houston.

AR: Is it unusual for you to collaborate with others?

HL: To some extent, but it's going to happen more and more as productions become more expensive to do.

AR: It's a way to guarantee that it travels?

HL: Yes and also it's a way to share production costs. The original cost—the scenery and the costumes—are the same in all three productions. So rather than my paying for it or David Gockley paying for it in Houston, all three of us share the cost. It not only means that it gets to audiences across the country, it also means that it's less expensive for each of us to produce it. That's in the works. Peter Brook's English version of *Mahabharata* is in the works. We're talking about doing a new work involving an adaptation of Stravinsky's *Histoire du Soldat* with the Flying Karamazoff Brothers. A new work which we're commissioning and producing of Laurie Anderson's is in the works. So we're looking at a lot of new work. We're also looking at developing not only touring and collaborative productions that guarantee things get out of New York, but developing expansive plans for media and television development.

Certainly public television, particularly through *Great Performances* or *Live At* this or *Live At* that, has done a good deal of cultural performing arts work. Less so in the contemporary area. It tends to be the more traditional ballet, opera, or symphony, and we are now beginning to break into that area and get some interest in doing contemporary work. The entrance of this kind of work into television will also bring a younger audience to these programs. When you begin to get people like Laurie Anderson and Philip Glass and the Flying Karamazoffs on television, I think you'll find that some of the younger people who may not have been interested in seeing this work will begin to be interested. So I think it will be good for both public television as well as the artist.

AR: What is the cutting edge in the art world today? Is it BAM?

HL: No, we're not at the cutting edge. You have to understand that we get criticized on all counts. On one hand, we get criticized by the establishment because we're fashionable, we're chic, we're too experimental, we're trendy. That's baloney.

Maybe new work in the history of art has always been looked at to some extent as being trendy and new and how dare you bring this new thing in, et cetera. We do it because we think that it is important work by important artists. Of course you know you're going to get a conservative backlash in terms of the arts. I'm not talking politically. I'm talking about the arts.

On the other hand we get kicked in the face by a lot of young artists who say, "Well, you're not really at the cutting edge. Philip Glass has been around for a long time and Bob Wilson and Laurie Anderson have made it. She's made a hit single and Twyla Tharp is establishment." And they're right, in a way.

AR: So are you saying that BAM does not really present the avant-garde?

HL: Well, it depends on who looks at it, where you come from. Given the fact that this is not a 60-seat theater and we have to attract a lot of people here, the people who get attracted to this place to see work, for them it is new work—it's the cutting edge. That's important, because in a sense we make the bridge here between the mainstream and the real new work—the young artists coming up doing work in the studios, in the galleries, at the Kitchen, at Franklin Furnace. We take the ones we feel are ready to go further into another setting and begin to build a larger audience for them. Then, hopefully, the transition comes whereby they enter the mainstream—a Phil Glass opera will be done by the New York City Opera and the Philharmonic will do a Steve Reich large work.

AR: And BAM is an important step?

HL: I think so. There are various grades and steps in terms of the artist's work, in terms of his confidence and his ability to do work and be accepted by an audience. Many of the people who come here wouldn't go to Dance Theater Workshop, however people who go to Dance Theater Workshop probably come here.

So if you talk about the real cutting edge, what's new, what's coming up, God knows we're not. Take the Whitney Museum or the Corcoran Gallery, they're not quite the galleries on 57th Street or SoHo. So there are these different steps. We are not the establishment, yet we are a step to it. At the same time, we're not the absolute cutting edge. We're a step from the Kitchen to the next step. So we get hit on both sides, we're in the middle. The artists say, "You're just picking up the people who have made it," and the others say, "Oh, you're just being fashionable and that's junk."

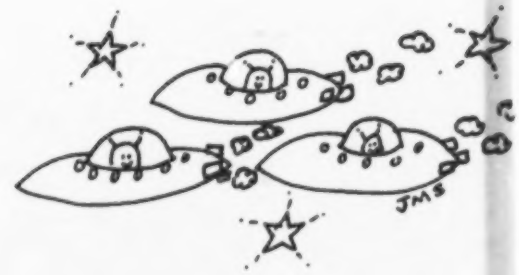
At the same time, it is very clear that BAM has become a real power center, for the development of artists, whether we like it or not. For an artist to have the opportunity to do some major work here becomes very important in his or her career. Unfortunately, that's the political nature of what goes on in the art world. It's nothing that we would choose. It doesn't mean that there aren't important artists who don't perform at BAM. There certainly are.

AR: How do people come to Harvey Licthenstein's attention?

HL: They come to our attention in many ways. First, our own staff goes out and sees things. We find out what's going on. Second, artists let us know they want us to come and then we make sure that somebody on the staff goes and writes a report on it. Third, they send us video tapes, scripts, and audio cassettes, and we get a sense of what they're doing. We have a network of people around the world—in California, Chicago, Paris, London, Germany—who let us know when anything interesting comes up.

AR: You are both the creative and administrative mind of BAM. Which is more important?

HL: I think that the ability to run an institution, to have that kind of expertise and to have that kind of professionalism is important and necessary and crucial. But it doesn't mean a bloody thing if it's not put in the service of the art world. As far as I'm concerned, if you're not really involved with good work, with important artists, with stuff that really has meaning to you and has meaning to an audience, then all the expertise in managing a theater and in marketing is meaningless. I think the first thing that is important for anybody in my position is an interest in the work itself, and the artist himself. If one is not that fundamental in his comprehension and commitment, then the rest doesn't count. □



Space Chase

by Katherine Brown

Over the past decade, exhibition and performance space—the most basic element to any artist or arts organization—has become more and more elusive. The struggle to find and retain affordable, adequate facilities has become an all-consuming activity for an increasing number of artists and arts groups. In fact, the lack of appropriate space is actually threatening the existence of some and inhibiting the work of many others. Due to the tremendous growth of the real estate market in the late 1970's and early '80's, real estate affordable to arts groups has virtually disappeared.

In response to this problem, *The Space Chase: A Conference for Nonprofit Arts Organizations on How to Find Rehearsal, Exhibition, and Performance Space* was sponsored last December in New York City by Volunteer Lawyers for the Arts in cooperation with the New York City Department of Cultural Affairs, the New York City Office of Business Development, and the Alliance for the Arts. The purpose of the conference was, as New York City Department of Cultural Affairs Commissioner Bess Myerson said rather bluntly, "Everybody's got to be someplace. Art needs a place to be. [But] there is no longer any unexplored territory for arts groups to take over in New York City." Although Ms. Myerson's comments referred specifically to New York, others made it clear that the space squeeze is repeated in cities throughout the nation. There were presentations by real estate brokers and developers, design consultants, bankers, city planners, and attorneys. Among the 225 conference registrants were artists, administrators, and Federal, state, and local officials from all over the country who are in some way affected by the space chase.

Philip Aarons Esq., President of the real estate subsidiary of the General Atlantic Corporation, cited several conditions that have contributed to the critical space situation in New York: the delayed reaction to the problem on the part of the city government; the lack of assistance programs in this area from Federal, state, and private funding sources; and, the lack of expertise in this area on the part of arts groups unaccustomed to working with real estate issues. He pointed to a vicious cycle in which many arts groups find themselves. They move into a "marginal"

neighborhood because of its affordability and their presence contributes to the revitalization of the area. Gradually, the neighborhood becomes so attractive to businesses and consumers that real estate costs skyrocket and the arts groups are forced to move.

Mr. Aarons presented a study of the real estate needs of non-profit organizations, commissioned by the New York City Depar ment of Cultural Affairs and the New York City Office of Business Development, supported by the New York Community Trust and conducted by the Alliance for the Arts. Five recommendations were made: 1) that a coordination of efforts of the business, philanthropic, and government sectors be encouraged; 2) that the policies of government at all levels be reviewed to make them more responsive to this issue; 3) that funding and financing from private and public sources be more supportive; 4) that arts groups come up with creative ways to cut space costs by rethinking their priorities; and 5) that arts groups strengthen their planning and management to survive the space challenge.

There were sessions devoted to planning and finding new space, zoning and building compliance, and understanding contract negotiations and finance options. It became clear through several case studies that there are an unlimited number of ways in which arts organizations can pursue a real estate project. However, three themes echoing the findings of the Department of Cultural Affairs Study were repeated throughout the conference.

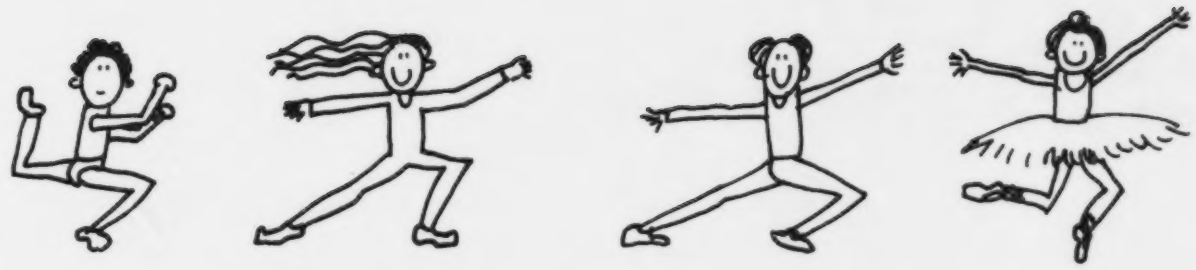
First was the importance of good management and advance planning, and of approaching the real estate search as a serious business proposition. Although opinions varied, most felt that between two and three years were necessary for administrative and financial planning, location of potential space, fundraising and contract negotiations. They stressed the importance of developing a clear understanding of what the organization needs in a space.

Mary Schmidt Campbell, Executive Director of the Studio Museum in Harlem, explained that her organization conducted a thorough evaluation and planning process before beginning their space search which culminated in a move from a 10,000-square-foot loft to a 60,000-square-foot building. "We highlighted our mission, attempted to identify who we were and where we wanted to be in five years. We analyzed every single program at the museum. Although it seems self-evident, this is a critical starting point." She found that everyone in the organization had a slightly different view of its purpose and goals. Reconciling these ideas was important in gaining a clearer understanding of the organization's space needs.

The importance of financial planning was also stressed. Barry Grove, Managing Director of the Manhattan Theater Club, advised that although direct costs are fairly easy to discern, "hidden" costs are often overlooked. Maintaining your existing audience in your new location and developing a new audience in addition to changing systems of operation necessitated by a new physical situation may increase operating expenses. Staff time lost to the space project must also be considered. If not accounted for during the planning process, he said, these costs can cause unrealistic expectations and bring about serious problems later.

The second theme emphasized was the importance of learning who is involved in the real estate process and how to work with them. Arts professionals are not generally familiar with real estate problems since it is not their "usual business" and it is crucial that they develop a knowledge and expertise in this area. Several of the speakers pointed out that access to individuals experienced in legal, financial, and real estate negotiations is an essential part of the process, and suggested inviting such professionals to join the organization's board of directors.

The third theme stressed was the necessity of approaching the real estate



problem from as many angles as possible, that is, for arts groups not to look to government sources alone to solve the problem, but to recognize that a solution lies in a combination of efforts beginning with the efforts of the arts group itself.

William Flessig, Director of Downtown Planning and Development in Denver, pointed to the importance of looking for opportunities to "work within the system" in order to achieve your space aims. He emphasized that arts groups should recognize that they have a lot to offer cities and businesses and that the goals of the arts and business communities are by no means mutually exclusive. He pointed to arts groups that have established themselves within downtown commercial developments and in doing so have solved their space problems, developed new audiences, brought increased business to the development and enhanced the cultural life of downtown areas.

Although most arts groups would prefer owning as opposed to leasing a space, for most this is not organizationally or financially feasible. Some groups are looking into the possibility of shared space as a more economically sound and practical solution and are exploring a multitude of financing arrangements possible for both leasing and purchasing. Some are finding it possible to move certain parts of their operations to less costly neighborhoods. Playwright's Horizons, for example, in New York City, is relocating its set construction and storage facilities to Brooklyn while its studio and performance space will remain in Manhattan. In addition, more long-range solutions were discussed such as arts groups working with city governments to influence changes in zoning and tax policies.

Although the conference produced no definitive solutions to the problem, it did help direct national attention to this critical issue in addition to offering useful information. It also provided a forum through which various segments of the arts and business communities could meet and exchange ideas and perhaps begin to understand each others' goals. Although these real estate problems will not be solved overnight, this gathering provided an important step.

Randall Bourscheidt, Deputy Commissioner of the New York City Department of Cultural Affairs, quoted Lincoln Kirstein: "Art flourishes in the intercities of capitalism. We must develop the tools and get the advice necessary to enable us to deal with marketplace problems. That is the only way to assure that the art will thrive." □

Katherine Brown is Acting Director of the Endowment's Dance Program.

"Everybody's got to be someplace. Art needs a place to be."

Bess Myerson

INTERVIEW

Barnabas McHenry

By Paola Alexander

"No matter what administration, there ought to be a group in existence advising the President with respect to this extraordinary American achievement—private support for the arts and humanities."

Barnabas McHenry has a conviction. "Americans *want* to support the arts," he says in a soft voice. "There is much to be accomplished in the arts that we would like to see happen," he adds, moving around his New York City office to straighten various papers and objects as this interview in early January begins. "We would like to increase private support, and it is my belief that there is a reservoir of goodwill and funds which have yet to be tapped for the arts."

In talking with Mr. McHenry, there is a strong feeling that he not only knows where that reservoir is, but he knows exactly how to tap it for the arts.

Everything arranged to his satisfaction, Barnabas McHenry finally sits at his desk. The view from the window behind him overlooks Rockefeller Center. A young 56, Mr. McHenry is co-vice chairman of the President's Committee on the Arts and the Humanities. He knows both the problems of the arts and the problems of winning financial support for those arts.

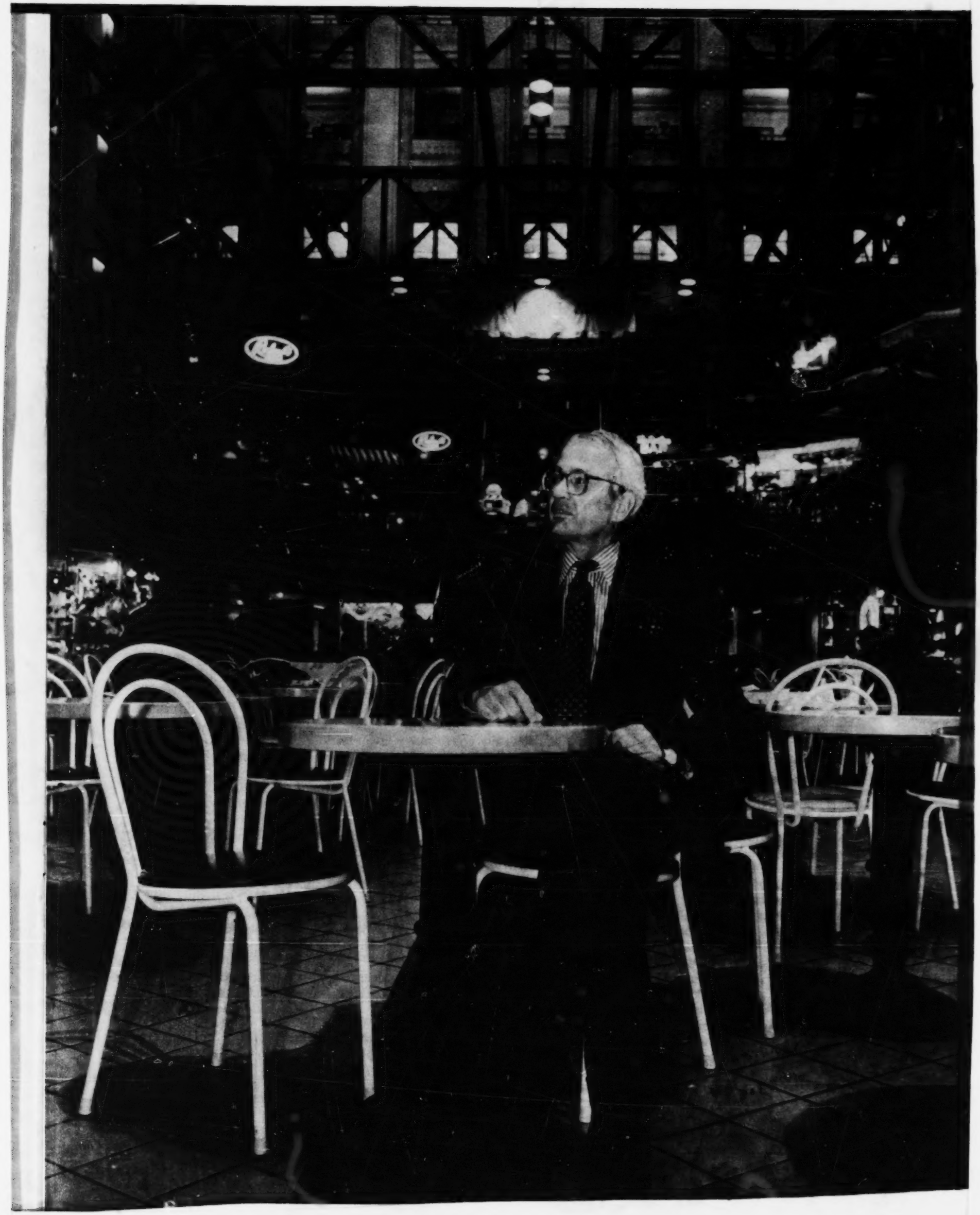
He has just come from a meeting on the Fund for New American Plays, an initiative of the President's Committee that supports new American plays of artistic promise that cannot be produced without the infusion of outside funds.

"I'm a lawyer and lawyers are like cleanup people. You only become a lawyer if you can't do anything else," he says matter-of-factly.

"I was always interested in the arts, but I never had any talent," adds Barnabas McHenry, who, judging by his colorful and creatively-coordinated shirt, tie, and *mouchoir* on this day, has conquered the art of dressing. "So I contributed my time by being on boards and various other things," says the man who is a regent of the Smithsonian and serves on the boards or is a trustee of the Metropolitan Museum of Art, the Metropolitan Opera Society, the American Museum of Natural History, the Children's Art Carnival, the Central Park Conservancy, the New York Zoological Society, and the Supreme Court Historical Society, to name just a few.

Just five years out of law school, Mr. McHenry was hired as general counsel

Andrew Lautman



"We're going to try to reinvigorate American theater, to get it moving again. If the theater works, it's like almost nothing else. It's like a perfect night at the opera."

for the Reader's Digest Association, a position that quickly led to a close relationship with co-founders DeWitt and Lila Acheson Wallace. He now serves as secretary of the Wallace Funds, the charitable foundations started by the Wallaces to support the arts, humanities, and social programs mainly in the New York area.

Barnabas McHenry credits the Wallaces with getting him involved with the arts. "They believed that art belongs to everyone, not to be kept behind closed doors. Mrs. Wallace bought paintings and displayed them at Reader's Digest ... probably Reader's Digest has the most important impressionist and post-impressionist collection owned by any corporation."

While still working with the Wallaces, Mr. McHenry began looking at other ways to support the arts. Named by President Reagan as vice chairman of the Presidential Task Force on the Arts and the Humanities in 1981, he sees a definite need for an advisory body on arts. "No matter what administration, there ought to be a group in existence advising the president with respect to this extraordinary American achievement—private support for the arts and humanities.

"Eighty-five percent of the money comes from people—forget the foundations and the corporations and the Federal, state, and local governments. Here in New York, I'm delighted to say, New York City spends upwards of $50 million a year on the arts. The state spends an additional $40 million, but you can forget all that because it's individual support that counts most for the arts. It doesn't happen any place else in the world. It's a unique American phenomenon, but we have got to be careful to preserve it.

"Obviously you want to nurture private support, you want to expand it. But also you want to make darn sure that somebody doesn't try to improve it so that you improve it out of existence. We must remember that contributions to the arts and humanities are fueled in part, actually a large part, by the tax laws. You meddle too much with the tax laws and this fragile structure will disappear. "So you've really got to nurture it—in thought and in deed."

It is obvious that Barnabas McHenry knows this subject. "I'm fascinated to learn why people will decide to give so much of their time, energy, and money to various sections of the arts and the humanities, and why it happens. Sometimes you don't even need that much money, just the wisdom and enthusiasm that someone like Roger Stevens can contribute or, in the case of the New York City Ballet, the intellect of Lincoln Kirstein to make it happen."

Mr. McHenry got his early training in supporting the arts as chairman of the New York City Commission for Cultural Affairs.

"When Henry Geldzahler became commissioner of the department, he wanted me to be his chairman. Working with Henry was really exciting. He was able to convince Mayor Ed Koch that the arts were good for New York City. If people come to New York City, they really don't come to see sporting events. They can see those now in every city. They really come to go to the theater. They go to The Metropolitan Museum of Art, the American Museum of Natural History, the Museum of Modern Art, and the Whitney. New York City is the visual arts capital of the world. No question about it. Probably also the performing arts capital of the world."

Barnabas McHenry has another conviction: the legitimate theater is worth saving. "If you look south of here, you can see that troubled block on Times Square between Seventh and Eighth avenues. The thought is to take those old theaters, which were legitimate theaters and are now movie theaters, and return them to legitimate theaters," says the man who served on the boards of the Vivian Beaumont Theater and the Brooklyn Academy of Music.

"Theaters are the most difficult because we have lost the middle range of our audiences. You can have Off Broadway and Off Off Broadway— little things. And you can have the Broadway extravaganzas like *Cats, 42nd Street, Chorus Line,* and the big musicals. The people who used to go to see drama and comedies don't go to the theater to see drama and comedies today. That whole middle section has probably dropped out and what we have to do is to find the audience. The audience is there, it's just you have to get it back in. Off Off Broadway is alive and well. We want to try to bring some of those closer to Broadway.

"We're going to try to reinvigorate American theater, to get it moving

"Off Off Broadway is alive and well. We want to try to bring some of those closer to Broadway."

"Imagine *Julius Caesar* with a crowd scene of three people. It wouldn't work. Right?"

again. If the theater works, it's like almost nothing else. It's like a perfect night at the opera."

One way he plans to get the theater moving is through the Fund for New American Plays.

"We're coming up with arranging a fund of up to $500,000, raising the money to be available for mainly regional theaters, not Broadway. Another problem of the theater is that you often don't have enough money to make the production the way it ought to be. Imagine *Julius Caesar* with a crowd scene of three people. It wouldn't work. Right? But just to get those spear carriers on stage costs money. It's the kind of thing that's likely to be cut in a budget ... and it does violence to the audience, forget about the play. There are lots of times when you really need a set, more people, more rehearsal time, music, something to lift this play from the ordinary to the extraordinary.

"The Fund for New American Plays is going to try to help productions at places such as The Mark Taper Forum. If Taper Director Gordon Davidson has a budget of $200,000 for a play, for $75,000 more you can get maybe an extra week of rehearsal or something special in costumes."

Mr. McHenry is realistic enough to know that the Fund is just a starting point. "We think if this really works, we'll try to turn it into something permanent. But you have to try things."

Barnabas McHenry likes trying things. "The emerging arts are fascinating. I'm just curious. I just want to see what's going on. I just can't wait to see Wendy Wasserstein's new play *Miami*. Can't wait. I'm fascinated to see what Peter Sellars is going to do with *Idiot's Delight* and he's going into rehearsal next week."

During a two-week period in early January, Mr. McHenry attended the ballet in New York City on Thursday, flew to London on Friday to visit galleries there on Saturday, spent Sunday visiting the restoration of Charleston in Sussex, visited more galleries in London on Monday and Tuesday, flew back to New York City on Wednesday, and went to the ballet that night. Then he flew to Wilmington, Delaware, to see an opera Thursday night, heard Steve Reich on Monday night back in Manhattan, and went to the ballet on Wednesday and Thursday nights.

"It's just something I do every week in my life. I couldn't conceive of spending a week where I wouldn't go to the ballet and opera and theater.

He is also interested in historic preservation, another legacy from his association with the Wallaces. "Mrs. Wallace was particularly interested in the visual arts, while Mr. Wallace was interested in the performing arts. She loved painting and she also had an interest in beautification and conservation. She restored a Hudson River mansion called Boscobel, and from that moment on she was very interested in historic preservation."

Mr. McHenry has his own story to tell about historic preservation: "There were the 'America Today' murals that Thomas Hart Benton did for the New School Boardroom, but the New School sold them for $2 million to a very civilized dealer, Christopher Janet, here in the city. He tried to sell them as a group to keep them in New York City, but couldn't so he offered them for sale at auction. A friend from the city government together with a very talented young art historian from the Institute of Fine Arts and I went around and tried to interest real estate developers. It was literally on the last call, when the murals were at Sotheby's and the catalog was being printed, that this very civic-minded group, The Equitable, bought the whole thing for the largest price ever paid for an American painting until the Peale was sold. It was really great to keep those Thomas Hart Benton murals. They pre-dated the whole mural program of the Works Progress Administration (WPA)."

But you can't keep Barnabas McHenry off of his favorite topic (increasing support for the arts—for long.

"The National Endowment for the Arts is a sort of catalyst, properly described, or a seal of approval. But these things have to happen on the local level. How do you do it?" he asks and then answers. "You try to get the right people encouraged. This is where the Executive Office of the President—in this case, the President and Mrs. Reagan—can be so helpful by encouraging and by enthusiastically honoring people who make these things happen." □

Paola Alexander is a freelance writer who writes frequently on the arts.

The Curse

by Jacob Neusner

Suzanne R. Neusner, *Broken Link*, Linoleum Cut, 9 x 6 inches, 1973. Photograph by Jeffrey Kenyon

When God gives out the gifts of grace, pray that your children's share bring a blessing, not a curse. For some of the gifts of grace—special talents, distinctive interests and abilities—bring a curse and not a blessing.

Grace we do not earn or merit. God's gift of grace is what makes one person smarter that the next, one more graceful, one more perceptive, one more eloquent. Grace brings distinctions among ordinary people, marking some as extraordinary in some specific way. And in that way that person has to shape life, lacking all alternative. God makes us what we must be, giving us no choice. And that way that we cannot choose makes all the difference. So pray for the grace that blesses, not the grace that curses.

The blessing?

If you enjoy special strength and agility, you may make your fortune while expressing that distinctive gift that makes you what you are, what you must be. A ballet dancer in the U.S.S.R. for example, enjoys grace that brings blessing—a dacha in the country, for instance. One in the U.S.A. does not commonly have two homes. An athlete in badminton gets little from the special grace bestowed on him or her, one gifted in tennis or in football makes a great fortune.

We cannot help ourselves. We are creatures in the hands of not an angry, but a rather funny God, and save us from the divine sense of humor. The gift always marks us as special, for most people find in themselves no gift at all: there is nothing special that they must be. They lack the grace God bestows. But do not envy the ones who enjoy that grace, for, for some, the grace brings blessing, while, for others, grace produces a curse.

Take for example the gift to think abstractly about concrete things, the gift that makes a genius in mathematics and economics, one who can put together figures and economics, into a magnate, a ruler of the world. What a blessing that gift brings!

Then, by contrast, take the gift of special vision, the power of proportion joined to the special eye of the artist. I cannot imagine a greater curse. Many have that gift, few survive it. For if, in the U.S.A., you enjoy the gift of sight and vision, the power to speak of the inner life not in words but in pictures, chances are you will starve. Or you will abandon your gift for a life of unfulfillment.

Just now Martha Graham remarked to me, "Dance has the power to express the inner meaning of man without words—as indeed do all the arts," But pray your children not discover in dance in particular the mystery of their own being: the joy of who they are.

The artists suffer from the curse of grace, not the blessing. Why? They simply cannot make a living. Whether playwriting, fiction, poetry, visual arts, the success rate in fellowship competitions for National Endowment for the Arts funds is well under five percent, while the success rate in similar competitions for National Endowment for the Humanities funds for corresponding grants to individuals average 15 percent. So it is in this respect (at a rough guess) three times better in America to be good at writing about poetry, as a scholar of literature, than it is to be good at writing poetry, as a poet.

But the problem goes far beyond money. What artists need more than money is recognition. They must see their pictures on the walls, hear their music played by orchestras, enjoy not money in exchange for gesture, vision, voice and word, but, at least, encounter in the eye and mind of the other. That

# of Grace

is why they make the things they make: to share their gifts. Art comes so deeply from within that at some stage, and on some stage, the artist turns outward. Do you hear me? Do you see? Do I speak to you? Does the word, unspoken but through gesture or the stroke of a brush, reach from deep to deep? The artist cannot know, without response. And whence the response? For most, the world out there, when neutral, presents a vast gray silence: no one looks, no one sees or hears or understands, no response.

What a gift of grace is it, when the gift to create dance or poetry or music or stories enjoys no thanks? Fernand Braudel once wrote that the unacknowledged gift becomes an insult. How much everyday insult do artists then sustain, whose gifts do not gain acknowledgement, not today, not tomorrow, not ever? What life was there for van Gogh and Ives, the one who never sold a painting, the other who waited decades to hear his music played out loud by an orchestra? How much an insult do artists receive in consequence of their gifts?

The few whose pictures find their ways to the walls of homes or museums enjoy the required response. The many others who live out their lives in solitary stubbornness, loyal to that vision but deprived of all sustenance out of the lives and vision of others, do not. It is a difficult thing to suffer from the grace of art, a very difficult thing.

We professors, scholars whose gifts require us to spend our lives in learning, have a far easier time. Our gifts bring only blessings. We describe, we analyze, we interpret the creations of others. From that we make a fine living, enjoying the sinecure of tenured and well-paid professorships. The world honors our titles, and, by the way, ourselves. We enjoy the sustenance and validation of great and powerful institutions, which pay us to do what we need and want to do anyhow.

No one treats history as a hobby, no one dismisses the work of a biologist as a private and idiosyncratic exercise, and none treats as strange and remote the effects of the grace to care about the traits of materials in chemistry, or the relationships among persons in sociology, or the workings of human social groups in anthropology. All these subjects require the gifts of grace: the ability to care about these things in particular, the power of mind to investigate these subjects among all others. How fortunate are we who merely study, how unfortunate are they who actually do, the thing.

For as we say in the Federal endowments, if you study it, it's humanities, if you do it, it's arts. And blessed is the person whose gift of grace brings the blessing of wanting to examine and analyze, and cursed is the person whose gift of grace brings the curse of wanting actually to do: to risk the self. That we in the humanities do not do, and they in the arts do do. That is what marks them as great women and men, and us as small: to risk all, and nearly always to fail in gaining a world, except the world within.

So they pursue that personal, that private vision, all alone, mostly lacking the validation of recognition, not able to make a living from the gifts God gave them, but, worse still, not even given the thanks of a society that, one way or the other, gains depth and texture and fresh meaning from their work.

So come doubt, come despair, come isolation, come poverty, come night, come sorrow, come disappointment, they persist, because they can do no other. Thank God to be saved from such a life. But thank God to be given it too. For they do have what the rest of us do not. Creators, they live like God, the creator of us all.

But still, they rely on their inner strength, which, though formidable, does not sustain always and everywhere. Whence their strength, the power to endure? They call upon their inner vision, to do what they have to do, because there is no choice. Because that is what God made them and wanted, and wants them to be: artists, nothing else.

The average wage of choreographers in the U.S.A. deriving from the genius of choreography, is under $5,000—and they are well off. Visual artists make under $700 a year from their art, in the average. And on and on: the poets make, in the average, nothing from their poetry.

Whom God wishes to bless, God blesses in too much abundance, and whom God wishes to a curse, God curses that way too: too much vision, too much grace of gesture or of heart or of imagination. That is what I mean when I say we are in the hands of a God of comic gifts. And what it is to be in God's image and after God's likeness, I mean, to be a creator like the Creator, brings rewards that only God can grasp—but, also, the artist, who, among us, is most like God.

And this is for Suzanne Richter Neusner and for Martha Graham, who near at hand, each in her own way, has taught me these things: to be grateful for the lesser gifts that are mine, but, also, to appreciate the greater gifts that are theirs. □

Jacob Neusner is a member of the National Council on the Arts and is University Professor and Ungerleider Distinguished Scholar of Judaic Studies at Brown University. He also served on the National Council on the Humanities.

Time to End 'Disarray' in Arts Evaluation

By Paul R. Lehman

(Reprinted by permission from *Education Week*—22 January 1986)

"Some teachers seem paralyzed by misplaced sympathy for the student who appears to try hard but doesn't achieve as much as others."

There is perhaps no domain of education in which evaluation of student learning is currently in greater disarray than in the arts. Evaluation is possible in the arts just as in other fields, but arts educators have often resisted the task.

Overlooking the distinction between evaluation and measurement, many have taken the position that those aspects of arts education that are most important simply cannot be measured. Many are instinctively repelled by the thought of seeking to quantify the creative impulse of human beings or to express in standardized test scores a child's love of beauty. They fail, justifiably, to see how any evaluation can adequately represent the chill that soars up one's spine on hearing a particular passage of music or the aesthetic transfiguration that occurs during an artistic moment of truth.

The reluctance to deal seriously with the problems of evaluation in arts education—whether or not masked by the argument that "you can't measure what I teach"—is no longer acceptable. One result of this reluctance is that some arts programs have been cut back in an effort to raise test scores in reading, mathematics, and other disciplines where learning is more readily evaluated.

Much of the resistance to evaluation on the part of arts educators is based on fuzzy thinking about the purposes of arts education and the essential nature of the arts curriculum. It is true that there is often no single "right" answer to an artistic problem. But when instructional objectives are realistically conceived and properly stated, it is possible to determine whether they have been achieved.

Some arts educators believe their work contributes to certain fundamental concerns of society that cannot be addressed directly in the curriculum, such as developing young people who are honest and decent, who care about their fellow human beings, and who are well adjusted and capable of leading full and satisfying lives. Such educators are frustrated, because the more subtle contributions they claim to make are not revealed by current evaluation techniques. But such documentation is probably less dependent on future methodological breakthroughs than on the simple act of defining the terms operationally.

The key to evaluation lies in curriculum design. To begin with, the curriculum in the arts must be based on clearly defined objectives. Those objectives must be stated in language everyone can understand, not in esoteric jargon. They cannot be vague, ill-defined, or extravagant. Some of the claims made through the years have undermined the credibility of arts education because no one has taken them seriously.

Overemphasis on affective goals—aiming to get students to "like" the arts—is self-defeating. Affective goals are best achieved as by-products of a rigorous, sequential, high-quality program. They do not work as primary instructional goals—not only because they don't lend themselves to evaluation, but also because they don't provide the basis for building a curriculum. Efforts to ensure that students like the subject matter ought not to

"Efforts to ensure that students like the subject matter ought not to shape the curriculum in the arts any more than in English, math, or biology."

shape the curriculum in the arts any more than in English, math, or biology. If arts educators use the finest examples from the world of art in their teaching, and if they teach them well, their students will probably like arts courses.

Second, learning in the arts must be based on skills and knowledge, not on fun and games. Certainly the arts are enjoyable. But the greatest enjoyment comes from solid achievement toward worthwhile goals. This requires clear expectations about clearly defined skills and knowledge, not amorphous hopes concealed behind a fog bank of showbiz rhetoric. Any program based on fun and games is doing a disservice to the arts, as well as to the students it serves.

Third, evaluation should be based solely on the achievement of specified goals, not on irrelevant factors such as attendance and effort. In some music-performance groups, for example, students' grades reflect only whether or not they were present, and an A is the rule rather than the exception. No wonder grades in music are often disregarded, especially by college admissions officers.

Some teachers seem paralyzed by misplaced sympathy for the student who appears to try hard but doesn't achieve as much as others. The school curriculum is enormously diverse, and everyone will be more successful in some activities than in others. Teachers are naturally concerned about students whose achievement is less than optimal. But it is simply misleading to report that students were successful when the truth is merely that they managed to give the appearance either of making substantial effort or of having limited potential.

Arts education consists of three activities: performance, creation, and study. Evaluation of performance is not only possible but commonplace. It happens every day, both in the professional world and in the world of amateurs and students. Performances can be ranked by relative merit and can be rated according to specified criteria as well. That is, they can be categorized by levels of excellence in the same manner that achievement in other disciplines can be categorized and assigned letter grades. This too is commonplace in performance competitions for individuals and groups.

Creation is a fundamental activity in the visual arts, and should be far more widely taught in the performing arts. Student works of art can be rated by teachers according to specified criteria just as any other classroom work can.

Again, this happens every day among both professionals and students. Learning to make such judgments is a skill that should be developed in students, beginning as early as possible.

The evaluation of study in the arts is simply a matter of determining whether or not students are successful in performing the tasks that represent the desired elements of learning.

One must be certain, of course, that the tasks do indeed reflect the objectives, that they represent the most important elements rather than merely those easiest to translate into behavior, and that the sampling properly reflects the universe of possibilities.

Students should study Beethoven symphonies just as they stud Shakespeare plays. They should lear to express meaning through the visua arts and dance just as they learn to ex press meaning through algebra an chemical formulas. They should lear to play musical instruments just as the learn to use computers.

They should become familiar wit the contributions of Bach and Balan chine just as they become familiar wit those of Newton and Einstein. Th parallels in methodology of evaluatio between the arts and the other disci plines are obvious, though imperfect.

Evaluation in the arts need not b based on multiple-choice questions. I need not even be based on paper-and pencil tests. But no one should imagin that the arts possess some sort of magi that makes them exempt from the de mands placed on other disciplines: tha there be a clearly stated curriculum t be taught and that there be a sys tematic effort to determine whethe that content has been learned.

If instruction is effective, then some time, somehow, the student will behav differently as a result. This is as true i the arts as in other disciplines. And i the student behaves differently, ther exists the basis for evaluation. If ther is no difference in the behavior of th student as a result of instruction, the how can the school claim to have bee effective? □

Paul R. Lehman, president of the Musi Educators National Conference, is a profes sor and associate dean of the school of mu sic at the University of Michigan, An Arbor.

AROUND THE ENDOWMENT

Council News*

In early February, KURT ADLER traveled to Vienna to conduct *Tosca* at the State opera. In March, he will conduct one of another pair of "East Meets West" concerts, featuring the U.S. premiere of the Chinese opera, *Mountains Sublime*, at San Francisco's Symphony Hall ... HELEN FRANKENTHALER's retrospective "Frankenthaler: Works on Paper 1949–84" will open in early March at the San Francisco Museum of Art. It will then move on to the Houston Museum of Art and Harvard's new Sackler Museum ... In March, MARGARET HILLIS will return to her home town of Kokomo, Indiana, to conduct Verdi's *Requiem* with the Kokomo Symphony. In April she will go to Banff, Canada, where she will conduct a series for the Canadian Association of Youth Orchestras. Back in Chicago, she will conduct the Chicago Symphony Orchestra and Chorus' performances of Ned Rorem's *An American Oratorio* and Rachmaninoff's *The Bells*, April 24–26. On May 14, she will conduct the Elgin Area Youth Orchestras' performance of Haydn's *Toy Symphony* ... ROBERT JOFFREY's ballet company is celebrating it's 30th anniversary and will perform at the Kennedy Center from March 19–23. Featured will be seven premieres of works by Gerald Arpino, John Cranko, Laura Dean, James Kudelka, Jiri Kylian, Pilobolus, and Paul Taylor ... In February, it was announced that TONI MORRISON was one of 13 winners of the New York State Governor's Arts Awards ... GEORGE SCHAEFER has been appointed as chairman of UCLA's Theater Arts, Film, and Television Departments, a position he says will keep him out of mischief for a good while.

*As of 15 February

Program Notes*

Challenge and Advancement
The program received applications from 151 organizations in 38 states, and the District of Columbia requesting over $75 million for FY 86 Challenge Grants. With $18.5 million available, the Endowment expects to make 40 to 60 grants.

Panels review these applications from early March through mid-June. Recommendations will be reviewed by the Challenge Review Committee in late July and the Council will make its recommendations in August. Grants are expected to be announced in mid-September.

Dance
A grant has been awarded to Twin Cities Public Television (KTCA) in St. Paul, MN, to support the dance segments of the third season of "Alive From Off-Center." It will be broadcast during the summer of 1987. The series showcases the work of performance and video artists who have not had previous access to public television. Co-produced by KTCA and the Walker Art Center, the series premiered on 75% of the public television stations in the country and received wide critical acclaim and excellent ratings. Last year, the Dance and Media Arts Programs supported the second season of the series, which will air this summer.

The biannual Dance/USA National Roundtable was held in Atlanta in January with the theme of "Collaboration," a topic which was explored through various presentations and panel discussions by artists, administrators, board members, and other representatives from the field. Endowment Chairman Frank Hodsoll delivered the keynote address.

Design Arts
Charles Zucker, deputy director of the Design Arts Program since 1979, has resigned to join the American Institute of Architects as senior director of its newly established Professional Services Center. Before coming to the Endowment, Zucker taught architecture at the City College of the City University of New York and was a principal in an architecture and landscape-architecture firm. While at the Endowment, Zucker played a key role in many projects, including developing design arts programs within state arts agencies.

The Program's FY 87 Guidelines announce that a new area of special concern for next year will be the design of cities. The title is "National Theme: Design of Cities" and it is an expansion of themes of previous years. In the past, the Program has called attention to isolated elements in cities. Now the focus is on cities as a whole to emphasize the need for integration of the many aspects of city design in order to enhance their beauty and humanity.

The Guidelines also introduce a new comprehensive funding category, Design Advancement, which replaces the previous categories of Design Communication, Design Demonstration, and Design Exploration/Research. The category is open to both individuals and organizations, welcomes applications from all the design disciplines, and encourages collaborative projects.

For Guidelines, call 202/682-5552 or write: Design Arts Program, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

Expansion Arts
Panels for the Performing Arts, Interdisciplinary Arts, the Community Foundation Initiative and Services categories will be conducted from April through June, 1986. All Panel recommendations are expected to be presented at the August Council meeting for approval. The Program's FY 87 Guidelines will also be reviewed by the August Council.

Folk Arts
At its December meeting, the Folk Arts Panel reviewed a total of 125 applications including 89 from folk arts organizations, 24 from individuals wishing to ... prentice with a master, and ... from states wanting to parti... pate in the State Arts Appre... ticeship Program. Of these, ... were recommended for fun... with $1,268,000 in grants. T... Panel also reviewed 123 nom... tions from the 1986 Nationa... Heritage Fellowships. Final ... view will take place at the M... 1986 Panel meeting with re... mendations going to the Cou... in May.

Inter-Arts
In February, the Council me... and reviewed the recommen... tions of the Interdisciplinary ... Arts Project Panel. From 204... plications, 66 grants totaling ... $742,720 and 4 Touring & C... missioning grants totaling ... $300,000 were awarded. Proj... range from the creation of ... interdisciplinary work to spe... arts events.

96 applications to Services ... the Arts, Artists Colonies, a... Arts Management Initiative ... been received for the March ... panel meeting. Requests tota... $986,773 for Services, $653,... for Colonies, and $555,695 ... the Arts Management Initiat... Panel recommendations will ... brought before the May Cou... meeting.

The annual Inter-Arts/ Challenge Panel will meet in ... April to review 16 applicatio... totaling $7,888,000. The rec... mended applications will be ... viewed by the Challenge Re... Committee in July.

Guidelines will be available ... mid-March.

Museum Program
The Conservation/Collection ... Maintenance Panel Meeting ... held in November. 67 applic... tions were received in the Co... tion Maintenance category; ... were recommended for fund... at a total of $1,090,600. 161 ... Conservation applications we... reviewed and 71 were funde... a total of $1,359,500. These ... were approved at the Febru... Council Meeting.

The Special Exhibitions Pa... will meet February 24–27 to ... view 454 applications for FY...

funding. These recommendations will be reviewed at the May Council Meeting.

Director Andrew Oliver, Jr. and Assistant Director Nancy Pressly served as guest panelists at the annual meeting of the College Art Association held in New York February 13 and 14.

Music Program
Several sections of the Music Advisory Panel met during the winter months of 1985. The Orchestra Panel met in November and reviewed 210 applications. Recommended to the Council were 160 grants totaling $8,998,000. The Chorus Panel also met in November and reviewed 119 applications. Recommended to the Council were 56 grants totaling $450,000. The Chamber Music/New Music Ensembles Panel met in December and reviewed 141 applications. Recommended to the Council were 107 grants totaling $455,800. Also reviewed by this panel were 24 applications in the Consortium Commissioning/ Composer in Residence category. Recommended to the Council were 10 grants totaling $198,000. The review of the Jazz Ensembles applications was conducted by the Jazz Presenters Panel which met last September. Reviewed by the panel were 9 applications. Recommended to the Council were 4 grants totaling $18,500.

Opera-Musical Theater
Since September, Opera-Musical Theater has had a new Assistant Program Director, Janet Brenner. Brenner began as the program administrator and was the acting program director last year.

In November, the New American Works Panel reviewed 150 applications for grants in New American Works, Producers, and Special Projects. These include grants for the creation, development, and rehearsal of new or seldom-produced American works by either producing organizations or independent producers. Also included are grants for innovative projects that enhance the development and growth of music theater in the U.S. 47 organizations and individuals were recommended.

FY 87 Guidelines will be available in April.

Visual Arts
The FY 87 Guidelines are now available. There are two separate publications, one for organizations and the other for individuals.

Visual Artists Organizations grants for FY 86 have been announced. A total of $1,874,500 was awarded to 129 organizations in 30 states. The funding will help support visual arts exhibitions, performances, and visiting artists series, as well as access to working facilities, provision of services, and payment of fees to artists. A panel of 10 visual artists, curators, and administrators reviewed 195 applications last November and their recommendations were reviewed by the Council in February. For a list of grants and more information, call 202/682-5448.

Regional fellowships for emerging visual artists have been awarded to 20 painters and printmakers in mid-America (AR, KS, MO, NE, and OK). Grants of $3,500 each are made available through a pilot program jointly sponsored by the Endowment and the Mid-America Arts Alliance in Kansas City. For more information, contact M-AAA at 816/421-1388 (Edeen Martin). Additional regional fellowships will be awarded later this year in the South and the Midwest.

International Office
In April, an International Exhibitions Panel will consider proposals submitted by museums and visual arts organizations for possible international touring through the United States Information Agency's Arts America Program. This effort is an example of the Endowment's cooperation with the USIA by making recommendations to its Arts America Program through the panel process.

Applications are being accepted for the United States/ Japan and United States/France Artist Exchange Programs. Please refer to the list of deadlines in the back of this issue for the deadline specific to your work.

Locals Test Program
The Program will be receiving applications for the fourth round of the test period. New panel members are Mary Anne Piacentini, executive director of the Cultural Arts Council of Houston and William Aguado, executive director of the Bronx Council on the Arts.

During the next year, the program will be making special efforts to identify needs and opportunities for growth and support of the arts at the local level as the Locals Test Program undergoes major internal and external evaluations.

Research Division
Copies of *Surveying Your Arts Audience* are available for $9.00 plus $1.00 for postage and handling from the Publishing Center for Cultural Resources, 625 Broadway, New York, NY 10012 (212/260-2010). Quantity discounts are also available.

Special Constituencies
Copies of *the Arts and 504 Handbook* are available from the Government Printing Office, Superintendent of Documents, Washington, DC 20402 for $3.75 each. Orders of 100 copies or more receive a 25% discount. When ordering, also please specify stock number 036-000-00047-3.

President's Committee on the Arts and the Humanities
The Executive Committee of the President's Committee met with members of the White House Senior Staff on January 14 to discuss the current activities of the Committee. The White House briefing included an introduction to the history and objectives of the Committee, a discussion of how it relates to the two Endowments, and an overview of the current initiatives.

(continued from page 25)

International-U.S./France Exchange
202-682-5562

Dance
Choreographers Fellowships
January 20, 1987

Design Arts
March 10, 1987

Inter-Arts
Interdisciplinary Arts Projects Contact Program

Literature
Creative Writing Fellowships
March 2, 1987

Museums
Museum Professionals
March 30, 1987

Music
Composers (Individual)
Jazz (Composition or Performance)
January 9, 1987

Opera-Musical Theater
Special Projects
September 1986

Theater
Mimes
December 1, 1986
(Ltr. of Intent: Nov. 1)
Playwrights
Special Projects (Commissioned Translators)
March 1987

Visual Arts
(Visual Artists should apply through regular Visual Artists Fellowship deadlines)

Martin Luther King, Jr. Sculpture

The Martin Luther King, Jr. Memorial Sculpture Competition, by commissioning a sculptural portrait, anticipates a work of the highest quality, which in its aesthetic presence, impact, and permanence, will express the enduring aspiration and significance of King the man and of his life to our times."

With these words in the summer of 1984, the Congress of the United States launched a national competition to select a sculptor to create a memorial bust of Dr. Martin Luther King, Jr.

The Joint Committee of Congress on the Library, chaired by Senator Charles McC. Mathias, Jr. (R-MD) with Representative Augustus F. Hawkins, (D-CA) as vice chairman, asked the National Endowment for the Arts to conduct the competition "using the panel selection process so successfully developed by the National Endowment for the Arts over the past 20 years." The Arts Endowment further supported this memorial bust through a grant to the U.S. Capitol Historical Society for the purpose of contributing to the sculptor's fee and expenses.

"The winning artist will be selected from among professional sculptors," the announcement for the competition continued. "The sculpture will be in a representational style and the bust or statue will be cast in bronze."

For the Endowment it was not a difficult assignment. Each year, the Endowment uses the working expertise of literally hundreds of artists to judge grant proposals from their peers. "We are flattered," Endowment Chairman Frank Hodsoll said, "because of the eminence of Dr. King and because this would be the first time the Congress has departed from its usual procedures and sought outside advice in selecting an artist for a commission in the United States Capitol."

The Endowment, using its unique knowledge of the world of sculpture, asked five eminent individuals to serve on this Peer Review Selection Panel. They were: Mary S. Campbell, director of the Studio Museum of Harlem; Edmund Gaither, director of the Museum of the National Center of Afro-American Artists in Boston; Thomas Leavitt, director of the Herbert F. Johnson Museum at Cornell University; E.J. Montgomery, program officer of Arts America in Washington, D.C.; and, John Neff, art advisor for the First National Bank of Chicago.

Their job at first seemed overwhelming. More than 180 artists from around the country answered the challenge, sending photographic slides to illustrate both their past work and their vision of what a memorial bust to Dr. King should be. The selection committee, chaired by Edmund Gaither, deliberated for two days, reviewing the submissions. On December 15, 1984, three artist's fees of $500 each were awarded to permit the three semifinalists to prepare maquettes for consideration by the selection panel.

On April 15, 1985, after a full day of further deliberations, the Endowment's panel recommended the selection of Boston sculptor John Wilson, Professor of Art at Boston University, to the Joint Committee on the Library which awarded him a $50,000 commission to create the bronze memorial to Dr. King.

"This magnificent bust of Dr. King, which John Wilson has created, will be come an icon—a beacon for all people from today forward—guiding us towards a vision of a peaceful, humane, and just tomorrow," said Mr. Gaither. Frank Hodsoll added: "Dr. King's life was dedicated to freedom—the freedom of all Americans to be everything they are capable of being. As President Reagan has said, 'No one realizes the importance of freedom more than the artist, for only in the atmosphere of freedom can the arts flourish ... Where there's liberty, art succeeds. In societies that are not free, art dies.' " □

"This magnificent bust of Dr. King, which John Wilson has created, will become an icon—a beacon for all people from today forward—guiding us towards a vision of a peaceful, humane, and just tomorrow."

Edmund Gaither

REFERENCE

GRANT DEADLINES

Challenge Grants
202-682-5436

November 7, 1986
Letter of Intent
Challenge Grant
Application Deadline: Dec. 4

Dance
202-682-5435

June 9, 1986
Grants to Dance Presenters
General Services to the Fields

Design Arts
202-682-5437

April 10, 1986
Design Exploration/Research

May 30, 1986
Design Advancement:
Project Grants for Organizations
Design Program Grants to State and Regional Arts Agencies

July 1, 1986
Nomination Letter
Distinguished Designer Fellowships
Application Deadline: Sept. 2

September 2, 1986
Design Advancement:
Project Grants for Individuals
Distinguished Designer Fellowships

December 10, 1986
Design Advancement:
Project Grants for Organizations
Design Program Grants to State and Regional Arts Agencies

March 10, 1987
Design Advancement:
Project Grants for Individuals
Grants to Organizations Awarding Design Fellowships

Expansion Arts
202-682-5443

April 1, 1986
Community Foundation Initiative

Folk Arts
202-682-5449

April 1, 1986
Folk Arts Organizations
Apprenticeships

August 15, 1986
Letter of Intent
Folk Arts Organizations
Apprenticeships
Nat'l Heritage Fellowships
State Arts Apprenticeship Program
Application Deadline: October 1

Inter-Arts
202-682-5444

April 30, 1986
Letter of Intent
Program Initiative for Interdisciplinary Artists (co-sponsored by Rockefeller Fdn)
Postmark Application Deadline: May 30

June 6, 1986
Presenting Organizations:
Grants to Presenting Organizations
Services to Presenting Organizations
Dance/Inter-Arts/State Programs Presenting/Touring Initiative

August 8, 1986
Interdisciplinary Arts Projects

November 7, 1986
Artists' Colonies
Services to the Arts
Arts Management Initiative

Literature
202-682-5451

August 11, 1986
Literary Publishing:
Assistance to Literary Magazines

September 12, 1986
Literary Publishing:
Small Press Assistance
Distribution Projects

Locals Test Program
202-682-5431

May 1, 1986
Direct Grants to Local Arts Agencies
State-Local Partnership Grants

Contact Locals Test Program directly for:
Services to the Field

Media Arts
202-682-5452

May 2, 1986
Media Arts Centers
National Services

July 18, 1986
Radio Projects

September 12, 1986
AFI Independent Filmmaker Program

November 14, 1986
Film/Video Production

January 30, 1987
AFI/NEA Film Preservation Program

Contact Media Arts Program directly for:
Programming in the Arts

Museums
202-682-5442

June 30, 1986
Utilization of Museum Resources:
Presentation and Education (formerly Utilization)
Catalogue

Music
202-682-5445

April 30, 1986
Presenters and Festivals:
Chamber Music or New Music Presenters
Jazz Presenters
Solo Recitalists Presenters
Multi-Music Presenters
Music Festivals
Jazz Management
Jazz Special Projects

July 15, 1986
Ensembles:
Jazz Ensembles
Orchestras

July 31, 1986
Ensembles:
Chamber Music/New Music Ensembles
Choruses
Composer in Residence
Consortium Commissioning

September 30, 1986
Training/Recording/Centers:
Career Development Organizations for Solo Recitalists
Music Recording
Centers for New Music Resources
Services to Composers
Special Projects

October 24, 1986
Training/Recording/Centers:
Music Professional Training

January 9, 1987
Fellowships:
Composers
Jazz
Solo Recitalists

Opera-Musical Theater
202-682-5447

May 23, 1986
Professional Companies
Regional Touring
Special Projects
Concert Opera
Artistic Associates
Services to the Art

September 12, 1986
New American Works
Producers
Special Projects
Other

Theater
202-682-5425

All deadlines have passed for 1986. New deadline dates not yet determined.

Visual Arts
202-682-5448

Grants to Organizations:

May 30, 1986
Letter of Intent
Art in Public Places

June 13, 1986
Visual Artists Organizations

International-U.S./Japan Exchange
202-682-5562

Dance
January 20, 1987

Design Arts
March 10, 1987

Expansion Arts
Contact Program

Folk Arts
April 1, 1986

Inter-Arts
August 1986

Literature
March 2, 1987

Media Arts
June 2, 1986

Music
Composers
Jazz Fellowships
Solo Recitalists
January 9, 1987

Opera-Musical Theater
September 1986

Theater
January 9, 1987

Visual Arts
(Visual Artists should apply through regular Visual Artists Fellowship deadlines)

(continued on page 23)

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Washington, D.C. 20506

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The Endowment's Quarterly Panel Calendar*

LITERATURE PANEL (Overview/ Professional Development) April 3–4, 1986
MEDIA ARTS PANEL (Challenge) April 7, 1986
LOCALS TEST PROGRAM PANEL April 11, 1986 (Overview)
INTER-ARTS PANEL (Challenge) April 14, 1986
VISUAL ARTS PANEL (Photography Fellowships) April 14–18, 1986
EXPANSION ARTS PANEL (Performing Arts Organizations—Dance/Music/ Combination) April 16–18, 1986
MUSIC PANEL (Challenge Section) April 17, 1986
DANCE PANEL (Choreography Fellowships Prescreening) April 19–20, 1986
DANCE PANEL (Choreography Fellowships) April 21–25, 1986
MUSEUM PANEL (Challenge) April 28, 1986
NATIONAL COUNCIL ON THE ARTS May 2–4, 1986
MUSIC PANEL (Jazz Fellowships) May 7–9, 1986
OPERA-MUSICAL THEATER PANEL (Challenge) May 12, 1986
VISUAL ARTS PANEL (Sculpture Fellowships) May 12–16, 1986
MUSIC PANEL (Solo Recitalists Fellowships) May 14–15, 1986
EXPANSION ARTS PANEL (Interdisciplinary Arts Activities) May 19–21, 1986
THEATER PANEL (Challenge) May 20, 1986
MUSIC PANEL (Composers) May 20–22, 1986
MUSEUM PANEL (Overview) May 22–23, 1986
VISUAL ARTS PANEL (Challenge/ Special Projects) May 28–29, 1986
MUSEUM PANEL (Professional Development) May 29, 1986
DESIGN ARTS PANEL (Design Fellowships) June 3–5, 1986
FOLK ARTS PANEL June 4–7, 1986
STATE PROGRAMS PANEL (Overview) June 5–6, 1986
LITERATURE PANEL (Translators Fellowships) June 6–7, 1986
THEATER PANEL (Artistic Advancement) June 6, 1986
EXPANSION ARTS PANEL (Special Projects) June 9, 1986
EXPANSION ARTS PANEL (Services to the Field) June 10, 1986
EXPANSION ARTS PANEL (Challenge) June 11, 1986
ARTISTS IN EDUCATION PANEL (Special Projects) June 11–13, 1986
DESIGN ARTS PANEL (Exploration/Research) June 12–13, 1986
EXPANSION ARTS PANEL (Overview) June 16–17, 1986
VISUAL ARTS PANEL (Crafts Fellowships) June 16–20, 1986
MUSIC PANEL (Overview) June 18–19, 1986
PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES June 19, 1986
DANCE PANEL (Dance Company Grants) June 23–27, 1986
THEATER PANEL (National Resources) June 24–25, 1986
THEATER PANEL (Overview) June 26–27, 1986
VISUAL ARTS PANEL (Art in Public Places—Letters of Intent) July 16–17, 1986
DESIGN ARTS PANEL (Design Advancement/Organizations) July 21–23, 1986
CHALLENGE REVIEW COMMITTEE July 24–25, 1986

*As of 15 February